THE METROPOLITAN MUSEUM OF ART
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Japanese Color Prints

Surimono, Primitives, Bird and Flower Prints, etc.

To be sold at Auction

Friday Evening, February 15th, 1918

at 8.15 o'clock

The WALPOLE GALLERIES
No. 10 East 49th Street
New York

CONDITIONS OF SALE

1. **All bids to be per lot.** They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required in default of which the lots purchased to be immediately resold.

4. **Goods bought to be removed at the close of the sale.** If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. **Terms Cash.** If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by competent cataloguers; the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Material on exhibition three days before the sale.
Priced copies of this catalogue at 50c each.

THE WALPOLE GALLERIES.
Edward Turnbull
Lenore Young Turnbull
No. 10 East 49th Street, New York.

This sale will be conducted for the Walpole Galleries by
MR. DANIEL R. KENNEDY.

Telephone, Murray Hill 6512. Catalogues on request.

View from Feb. 12 No. 81 Sale Feb. 15, 1918

Japanese Color Prints

Primitives, Broadsheets, Surimono
Bird and Flower Prints

Landscapes and Figures

By the early Masters of an art which has
now almost totally vanished.

Hokusai, Harunobu, Utamaro, Hiroshige
Koriusai, Shunsho, Shuncho,
Toyohiro and others.

To be Sold at Auction
Friday Evening, February 15, 1918
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THE WALPOLE GALLERIES
No. 10 East 49th Street NEW YORK
Telephone, Murray Hill 6512

JAPANESE COLOR PRINTS

Surimono. Primitives, Bird and Flower Prints, etc.

Sale Friday Evening, February 15th, 1918, at 8:15 o'clock

HIROSHIGE.

1. THREE SQUARE LANDSCAPES, small prints.
2. THREE SMALL LANDSCAPES, from the same series.
3. THREE SQUARE LANDSCAPES, from the same series.
4. HILLSIDE LANDSCAPE. From the small Tokaido, fine early printing and coloring.
5. INN WITH TRAVELLERS BATHING AND RESTING. Half block.
6. NIGHT SCENE ON THE ROAD. Half block.
7. MT. FUJI SEEN AS A WHITE CONE BETWEEN GREEN AND GREY HILLS. Good early coloring.
8. GEISHA GIRL IN A SNOW LANDSCAPE, near the bridge. Half block in good coloring.
9. TWO HALF BLOCKS FROM THE SMALL TOKAIDO. On one sheet, mellowed.
10. TWO HALF BLOCKS FROM THE "47 RONINS," with the original borders.
11. SAIL BOATS, and Moonlight harbor. Two half blocks in good coloring.
12. SAMURAI PROCESSION, Coolies with loaded horses. Two half blocks on one sheet.
13. TRAVELLERS RESTING AT NOON, Coolies unloading a boat. Two half blocks.
14. VILLAGE STREET; Preparing to ford the River, two half blocks.
15. LADEN COOLIES GOING THROUGH A VILLAGE. Travellers arriving at an Inn. Two half blocks.
16. WOMEN SOLICITING TRAVELLERS; Horsemen and coolies passing through a village. Two half blocks.
17. STREET OF SHOPS; Torii on the shore. Two half blocks.
18. THREE SMALL PRINTS MOUNTED ON ONE SHEET. Sail boats in sight of Fuji, Rain print at Karasaki, and Marine.

CHOKI, OR SHIKO, 1785-1805.

19. SQUARE PRINT. Two men on a balcony.

20. SAMURAI DISGUISED AS A MUSICIAN. Note the printing of the shadow.

21. LADY BEGGING FOR MERCY. Square print.

22. LADY RECEIVING A PETITIONER. Square print.

23. MAN OFFERING A PETITION TO A LADY.

24. LADY AND TWO MEN NEAR A FENCE.

25. ATTACK BY A BRIGAND.

26. ATTACK BY THE RONINS. Square print.

27. LADY ASSISTING HER LOVER, when attacked by a brigand.

28. CIRCULAR PRINT. Samurai disguised as a ronin.

29. TWO CIRCULAR PRINTS. The Ronins on a bridge; the Petition. (2)

30. THE CONSULTATION. Circular print, the background in gauffrage.

31. NIGHT ATTACK IN A STORM. The rain in gauffrage.

32. URANNOSUKE READING A LETTER. Circular print.

HARUNOBU, 1725-1770.

33. GIRL BIDDING GOODBYE TO HER LOVER, a companion peeping through the door. Square print.

34. MAN AND WOMAN IN DANCING DRESS, a Falcon seen beyond the black barred door. Time worn.

35. TWO GIRLS MAKING TEA. Square print, of interesting detail, the standing figure of Botticeli like quality.

HOKUSAI, 1760-1849.

36. TWO COURTESANS AND THREE MEN outside a tea house.

37. TWO GIRLS WITH PUPPETS. Time worn.

KORIUSAI, 1740-1782

38. A COURTESAN PASSING A WELL. The fine use of black in her robe repeated in the well curb and in the obi stripes of her two young maids.

39. TWO GIRLS FISHING FROM A BOAT. Mellowed square print.

SHUNCHO, 1750-1815.

40. GROUP OF THREE LADIES, the lines of their robes in gauffrage, the figure with one hand resting in the doorway particularly lovely.

SHUNMAN, 1757-1820.

41. SQUARE PRINT. Man in fine black robe under pink stopping to speak to a lady, another lady in a shop near. Time worn.

42. POETESS BY A STREAM. Print in one color and black.

SHUNSHO, 1726-1792.

43. LOVERS IN A GARDEN; they admire winding stream, grasses and flying cuckoos. Time worn. Square print.

44. HOSOYE FORM IN RICH COLORING. A woman, whose rich robes are tied with black, holds a branch of autumn leaves.

45. TWO MEN AT NIGHT. Mellowed print.

46. HOSOYE FORM. A standing figure of fine lines and soft coloring holding up a tray with a black hat, all on a grey wash ground. Good coloring and registration.

47. MAN WITH HIS FOOT ON A ROCK. Hosoye form, yellow ground. Soft paper.

48. LADY AND CHILD AT A DOORWAY, received by a Samurai. Square print.

49. BOAT AND PASSENGERS, note the use of good yellow and grey.

50. SAMURAI AND LADY ON A BALCONY, yellow ground.

51. TWO MEN AND ATTENDANT admiring the view.

52. PLEASURE GARDEN on the shore. Square print.

53. TWO SALT GATHERERS, girls in a shore landscape.

54. THREE MEN SEATED READING BY A STREAM.

55. GIRL WEAVING CLOTH, outside the balcony another girl beats linen.

SHUNYEI, 1769-1819.

56. HOSOYE FORM. The majestic figure of a tall woman seen against the black bars of the bridge.

57. HOSOYE FORM. An Actor in grey, with folded arms; his robes lined with cherry color; he stands on a yellow ground. Soft paper, good registration and condition.

TOYOHIRO, 1773-1828.

58. SQUARE PRINT. Philosopher admiring Fuji. Soft paper, the background patterned in gauffrage.

59. SQUARE PRINT WITH CIRCULAR LANDSCAPE, showing a Temple in grey and green.

60. TOYOHIRO LANDSCAPE. Towing path with boat. Circular.

61. HILL OVERLOOKING THE BAY. Circular print, on a square base.

62. SQUARE PRINT. River landscape.

63. SNOW LANDSCAPE. Circular print.

TOYOMASA.

64. BOY WITH FESTIVAL DRUM. Hosoye form, scarce.

65. BOY WITH KITE AND PEONY BRANCH. Hosoye form.

TOYONOBU, 1711-1785.

66. SIX BOYS PLAYING. Square print, time worn.

UTAMARO, 1753-1806.

67. TWO WOMEN IN AN ATTITUDE OF OBEISANCE. One in light brown, and the other in violet. Broadsheet on soft paper.

68. A WOMAN AND TWO MEN. She wears pink and holds a parasol of (faded) blue. Broadsheet.

69. YOUNG LORD WITH FALCON, attended by three ladies, in a landscape with use of good yellow.

70. TWO GIRLS AT A WELL. Square print, mellowed.

71. TWO WOMEN ON A BALCONY, one has a spy glass, time worn.

72. TWO GIRLS DANCING. In Cherry flowered robes of black and violet lined with pink and green. Broadsheet.

YEIZAN.

73. GIRL READING, seen at half length.

74. TWO GIRLS GATHERING FLOWERS. Square print, time worn.

YEISHI, 1780-1805.

75. COURT LADY RECEIVING A GUEST. Circular print.

YEISHO: About 1800.

76. GROUP OF THREE WOMEN. Sunset landscape and pine tree.

YOSHIFUJI.

77. SHADOW PICTURES. More than fifty on the sheet, men, women, children, dogs, etc.

HIROSHIGE.

Prints from the oblong Yedo Meisho.

78. TRAVELLERS LANDING FROM A BOAT AT A TORII.
79. VISITORS AT A PLEASURE GARDEN.
80. THE SAME SCENE WITH VARIATIONS.
81. THREE LADIES ADMIRING FUJI SEEN ACROSS RYOGOKU BRIDGE.
82. CHERRY BLOSSOM FESTIVAL.
83. PLUM FESTIVAL.
84. TEMPLE GROUNDS SEEN FROM THE TOWER.
85. VISITORS ASCENDING THE STEPS TO A TEMPLE.
86. PLUM FESTIVAL.
87. FUJI SEEN FROM THE TEMPLE GROUNDS.
88. VISITORS AT A TEMPLE WATCHING THE SUNSET.
89. THE SAME SCENE WITH VARIATIONS.
90. TEA-GARDEN SCENE.
91. TEMPLE GROUNDS. A Pagoda in the background.
92. VIEWING THE LANDSCAPE FROM A BALCONY.
93. NIGHT SCENE AT THE TORII.
94. THEATRE STREET, SUNSET.
95. TWILIGHT LANDSCAPE.
96. VIEWING THE LANDSCAPE FROM A HOUSE ON A CLIFF.
97. ATTENDANT MOUNTING THE STEPS TO THE TEMPLE.
98. FIREWORKS ON THE SUMIDA RIVER.
99. A LOADED SAMPAN AND BOATS ON A RIVER.
100. VISITORS PASSING OVER DRUM BRIDGES TO A TEMPLE.
101. TEMPLE GROUNDS IN SPRING.
102. TEMPLE GROUNDS, NIGHTFALL.
103. GROUP ON A BRIDGE.

104. VISITORS APPROACHING A TEMPLE, which occupies the middle distance.

105. THREE WOMEN WITH BLUE UMBRELLAS in a park in spring.

106. THE STONE GUARDIAN OF THE TEMPLE.

107. FESTIVAL DAY, Street scene with gaily decorated floats.

108. STREET LEADING TO THE HARBOR, yellow foreground with three women to right.

109. STREET SCENE IN BLOSSOM TIME.

110. DRUM BRIDGE IN THE WISTARIA GARDEN.

111. TEA HOUSE AT THE HARBOR, night, with boats moored in the bay.

112. SHORE ROAD, with six white sailed boats on the horizon.

113. BRIDGE AND RIVER LANDSCAPE, in a flat country with rice fields.

114. PINE TREE HILL NEAR THE TEMPLE.

115. CHERRY AND PLUM BLOSSOM SEASON, the blooming trees cover the hillsides near the temple.

116. CANAL AND GREEN BANK, small bridge to left.

117. TEMPLE GROUNDS IN BLOSSOM SEASON.

118. STREET SCENE, with many houses.

119. SPRING AND BLOSSOMING CHERRY TREES.

120. TWILIGHT SCENE, with many people in the Park.

121. STREET SCENE, near a Temple.

122. SHORE ROAD IN SPRING.

123. A STREET OF SHOPS, women passing, etc.

124. VILLAGE ON THE SHORE. On the hills above people are picnicking.

125. TEMPLE SHADED BY A LARGE TREE.

126. DISTANT LANDSCAPE, with the village almost hidden by the trees.

127. MT. FUJI ADMIRED BY PEOPLE ON THE HILLSIDE to the right.

128. MT. FUJI SEEN FROM THE BRIDGE, across the tops of the village houses.

BIRD AND FLOWER PRINTS.

Fish Prints, Etc.

129. HIROSHIGE. Three blue prints, mounted on a sheet, Peonies, Duck and Plum Blossoms, Landscape with Fuji.

130. HIROSHIGE. Two blue prints on a sheet, Landscape and figure.

131. HIROSHIGE. Two blue prints on a sheet. Two girls wading; Waterfall.

132. HIROSHIGE. Narrow panel. Cave at low tide, a remarkable composition on 3-inch panel.

133. HIROSHIGE. A temple, midday, and very warm. Narrow panel.

134. HIROSHIGE. Boat approaching a landing. Narrow "blue" panel.

135. HIROSHIGE. Two small prints on a sheet. Turtle and pine, blue ground, and a delightful little spring landscape.

136. KEISAI YEISEN. Mandarin ducks in a blue stream, with water-flowers. Square print.

137. SADAYOSHI. Swimming goldfish. Narrow panel, of fine blue.

138. TOYOHIRO. Pair of pheasants feeding. Time worn.

139. KORIUSAI. A long tailed Hawk on a pine; sunset is represented by the warm color of the bough.

140. HIROSHIGE. Black-headed bird with red throat flying from wistaria vines in blossoms. Good example, note the use of yellow in the foreground.

141. HIROSHIGE. Yellow bird and purple Clematis. Good printing and color.

142. HIROSHIGE. Four undivided prints on a sheet, woman resting, fish, etc.

CHINESE PRINT.

143. PAIR OF DUCKS SWIMMING, under the branch of a cherry tree.

144. HERONS IN THE SNOW, on the border of an ice-locked lake. Very interesting Chinese print.

HOKUJU: Pupil of Hokusai.

145. GIRL SEATED, seen from the back, her robe is flecked with blue, and her obi is of black wash. No background.

NANKO SANNIN.

146. SHADOW PICTURE IN MONOCHROME. The figure of a man and woman are shadowed on the Shoji.

147. HIROSHIGE KEY BLOCK. A parade of elephants. an enormous one in the foreground.

HOKUSAI.

148. HOKUSAI KEY BLOCK. Hotei and a boy, with a plate of fruit.

149. HOKUSAI KEY BLOCK. Daruma, with a bale of rice.

SURIMONO.

By Hokkei, Shunman, Hokusai, Shinsai and others.

150. GAKUTEI. Geisha seated on a pile of cushions; the background in seal characters of Good Omen and her obi and robes patterned in silver and bronze.

151. HOKKEI. Turtle with young one on its back crawling from a stream, the ripples in silver; the Cherry Bough printed in gauffrage.

152. HOKKEI. Emperor and Court Lady visiting a sage. Printed in silver, gauffrage and delicate rose, apricot and green, on thick soft paper.

153. HOKKEI. Pouch and Cherry Bough, in silver and color.

154. HOKKEI. Pair of Mandarin Ducks, on thick soft paper. Note the border.

155. HOKKEI. Sword and Body Armor in silver and rich colors with good luck vegetable in gauffrage.

156. HOKKEI. Octopus on a black tray, a striking color scheme.

157. HOKKEI. Surimono of Fan Pattern (in gauffrage) silver and color, on a blue stream with silver shallows.

SURIMONO BY HOKUSAI.

158. HOKUSAI. Blue and silver armor in a box of rose color; near a stand, the patterns in silver.

159. HOKUSAI. Stand, over which is thrown a cover with Cherry blossoms in gold and gauffrage, a sickle and shells throwing out an "august shining" or halo of happy omen.

160. SURIMONO BY HOKUSAI. Japonica blossoms in pink and white, with poem.

161. HOKUSAI. Boy on a narrow bridge leading an ox; he is calling to an unseen companion.

162. HOKUSAI. Coolie cleaning a horse near a bridge over a stream. Koban print.

163. HOKUSAI. Two Coolies testing their strength.

164. HOKUSAI. Two men and a woman with fish at a fountain. Koban.

165. KUNIMINE SURIMONO. Half length figure in "axe-shaped" panel, in gold and colors.

166. GIRL GRASPING A SWORD. Seen at half length, in a cherry colored robe, patterned in gold, set as in a frame in the surimono with poem above. By Kunimine.

167. KUNINAO SURIMONO. Masque of the "Laughing Dancer" in lacquered black and silver.

168. SURIMONO BY KUNIYOSHI. Fisher girl wringing the water (in silver drops) from her short skirts; the rolling surf in gauffrage and silver. Fine example.

169. KUNIYOSHI. Square blue and white porcelain tray with fruit and knife.

170. SURIMONO BY OSAKA. Scarecrow in a rice field, remarkable brush work, unsigned.

171. RYUSHI SURIMONO. Syringa buds and leaves with budding willow cherry boughs. A triumph of printing.

172. SURIMONO BY RYUKOEN. Scrolls (in gauffrage), scroll case in lacquered black and basket (in gold) with flower arrangement.

173. SURIMONO BY SENSHUN. Girl kneeling washing cloth. Her robe of softest violet and apricot shades patterned in silver, on thick soft paper.

174. SURIMONO BY SETSUBO. Octopus and two fish (with glittering scales).

175. SURIMONO BY SHINSAI. Box of blossoms (the box in gauffrage), vase, etc. Very delicately printed.

176. SHINSAI. MUSICAL SURIMONO. Drums, samisen, etc.

177. SHINSAI. Bowl, printed entirely in silver, the sweetmeats in pink and green.

178. SHINSAI. Banner of lavender with large white characters, mirror case in colors and cords in silver.

179. SHUNMAN SURIMONO. Saddle and trappings, sword, etc., in bronze and color.

180. SHUNMAN SURIMONO. Pink tray with rim of lacquer black edged with gold, shells and sweet peas, the entire background in gauffrage.

181. KEISAI YEISEN SURIMONO. Old bell, printed in silver. The Plum Blossoms, symbol of victory and folded pink banner.

182. UNSIGNED SURIMONO. Cock on a Drum, his plumage in gauffrage printed on thick soft paper.

183. TWO UNSIGNED SURIMONO. Tea-house balcony, Spring; Bird banner and egg-plant. (2)

184. KIYOTSUNE, 1750-1770. Two actors under a Pine, one holding aloft a black lacquer despatch box.
A two-color hosoye for which he is noted. Ficke says "Kiyotsune produced delicate and distinguished prints."

185. KIYOTAKE. Warrior sighting a cannon, an exceedingly interesting early three color print, square shape. Rare.

186. BATTLE SCENE BY KIYOTAKE, printed in two colors. Square shape.

187. MORONOBU. Worked about 1660. Cherry Festival scene. Beyond a drapery hung between blossoming trees, women dance and sing to entertain a party of men; women and masquers parade in the foreground. some silver printing. Unsigned.

188. SHIGEMASA, 1740-1819. A courtesan addressing a seated warrior. Two-color hosoye on soft paper by this rare artist.

189. HOSOYE BY SHIGEMASA. A woman, standing with extended arms, her pose accentuating the grace of her flowing robes in lavender, patterned in gauffrage and a design of fans.

190. SHIGENAGA, 1697-1756. Lotus growing in a pond, a heart shaped beni-ye, with rocks and ripples in black.
The famous master of Harunobu, Koriusai, Toyonobu and others.

191. TOYONOBU, 1711-1785. Warrior instructing his armor bearer, shore landscape. Two color print, on two sheets. Soft paper.

192. TOYONOBU. Warrior in combat with a mounted demon, whirling occult background in black. Two color print.

HIROSHIGE'S TOTO MEISHO.

Prints from the oblong series.

193. TEMPLE ENTRANCE, with many figures.

194. TEMPLE GROUNDS, with rising fog, almost obscuring the buildings.

195. PROCESSION UNDER THE HILL, entering the temple, Cherries are in blossom.

196. CANAL, with many people and buildings on the bank.

197. VISITORS ADMIRING DISTANT OCEAN LANDSCAPE.

198. LANDSCAPE BY YOSHIKAZU. The long bridge in the foreground is bordered with pine trees.

199. RIVER SCENE IN CHERRY BLOSSOM TIME, many boats on the river.

200. RIVER VILLAGE, the Temple seen on the hill above.

201. SNOW LANDSCAPE, village, pines and shore road deep in snow. Full margins.

202. VISITORS ENTERING THE TEMPLE, interesting use of perspective.

203. TEMPLE AT TWILIGHT, visitors leaving.

204. HIROSHIGE UTAGAWA. Theatre scene, night, very interesting composition.

205. TEMPLE ON THE HILL, which is covered with forest trees.

206. SNOW ON RYOGOKU BRIDGE, with Fuji, uncolored in the background.

207. HARBOR BY MOONLIGHT. Loaded barges resting in the bay, while coolies carry off their loads.

208. TEMPLE GROUNDS; the Temple to left, large trees in the grounds.

209. HILLSIDE PATH IN CHERRY SEASON. Full margins.

210. WISTARIA FESTIVAL. Many ladies arrive to admire the trellisses laden with blossoms.

211. MT. FUJI SEEN AT A DISTANCE from the balcony of an inn.

212. SHORE ROAD, boats approaching, large Temple to right.

213. TEMPLE IN A GROVE OF TREES. Twilight.

214. VILLAGE STREET SCENE.

215. TEA HOUSE ON THE SHORE. Cherry season.

216. PLUM BLOSSOM TIME, with many people admiring.

217. CHERRY BLOSSOM FESTIVAL ON THE SHORE.

218. STREET SCENE, Mt. Fuji seen at the upper end.

219. VISITORS APPROACHING A TEMPLE, which fills the centre foreground, trees to either side.

220. TEMPLE GROUNDS NEAR A LARGE CITY, people resting under the large trees.

221. NIGHT FIREWORKS ON THE RIVER, well printed and with full margins.

222. COVERED BRIDGE, with men fishing on the banks.

223. HIROSHIGE. A Courtesan, attended, entering a tea house. Broadsheet.

224. HIROSHIGE. Girl seeing a vision, in which her lover is seen as a cock. Very interesting night print, and an unusual composition for Hiroshige.

225. KUNICHIKA. A warrior seen at half length, his robes of lacquered black.

226. KUNICHIKA. Large head of a warrior.

227. KUNICHIKA. Man holding a paper in his teeth, large head, his robe in blue star fish pattern.

228. KUNICHIKA. Woman wielding a dagger. Large head on a red ground.

229. KUNISADA. Woman and her son passing a shop.

230. KUNISADA. Kneeling girl with letter; the background formed of open books; she kneels on another. Fine color and registration.

231. GIRL HOLDING A LARGE GREEN HAT. Broadsheet by Kunisada.

232. KUNISADA. Lady seated on a balcony, beyond are seen groups of women.

233. KUNISADA. Lady at Tea Ceremony on the balcony; she admires the full moon, her robes of blue-gray tied with an obi of fine soft black.

234. LADY IN LAVENDER standing on the verandah, directing her little maid. By Kunisada.

235. KUNITERU. Two girls at night; one is hanging a festival lantern, the other kneels by the Koto; the full moon shines on a pleasing landscape background.

236. KUNITERU. The attack of the brigand under a pine. From the "47 Ronins."

237. KUNITERU. Group of men under a bell-shaped black arch. Tea house and girls seen beyond.

238. KUNIYASU. Night fireworks on a festival boat, orange and black the prevailing tone.

239. KUNIYOSHI. Travellers in a heavy downpour of rain.

240. KUNIYOSHI. Three Men in white smoking around a brazier under a tree.

241. KUNIYOSHI. A Samurai travelling, with four attendants.

242. TOYOKUNI KUNISADA. Two girls with an Octopus.

243. TOYOKUNI KUNISADA. Girl in a robe of shaded lavender over green.

244. TOYOKUNI. Man in a white robe of large lavender pattern.

245. TOYOKUNI. Man seated writing on the river bank.

246. TOYOKUNI. Two girls on a balcony. Night is represented by the dark background.

247. TOYOKUNI. Lady stopped by a woman peddling New Year's gifts.

248. TOYOKUNI. Man seen at half length; he wears a robe of deep black. Chuban form.

249. KEISAI YEISEN. The enforced elopement. Effective use of black.

250. YOSHITSURU. Girl walking at night, rich soft coloring in her robes and good use of blue; note the shadowy passing figures.

251. DIPTYCH BY YOSHITORA. Ladies ferried by bearers over the river.

252. YOSHITORA. Three girls at tea ceremony, unsigned, but probably by Yoshitora.

LANDSCAPES BY FUSATANE, HIROSHIGE, SHIGENOBU, ETC.

FUSATANE.

253. NIGHT RAIN ON THE RIVER. Prevailing tones, deep blue and brown. Fusatane's landscapes are rare.

HIROSHIGE.

254. LADIES IN A PLEASURE BOAT ARRIVING AT A TEA HOUSE.

255. RIVER ROAD AND PINES IN SPRING.

256. MT. FUJI SEEN FROM RYOGOKU BRIDGE.

257. WINDY DAY AT YOKKAICHI. Timeworn.

258. PINE TREE PATH AT YOSHIIWARA. Timeworn.

KUNISADA.

259. LANDSCAPE. Inn at the Water's edge. Landscapes by this artist are very unusual.

SADAHIDE.

260. COAST LANDSCAPE. A large walled-town is in the centre.

SHIGENOBU.

261. DRUM BRIDGE AT TEN-JIN TEMPLE. The Wistaria festival.

262. THEATRE STREET. Mt. Fuji in the distance.

263. THE SAME. A variation in coloring.

264. NIGHT LANDSCAPE WITH A TEMPLE.

TOYOKUNI.

265. TRAVELERS RESTING NEAR A HOUSE.

HIROSHIGE.

Upright Prints from Various Series.

266. TEMPLE AND VISITORS. Twilight.

267. PLUM-BLOSSOM LANDSCAPE, blue hills and rising fog.

268. TEMPLE IN CHERRY BLOSSOM SEASON.

269. VILLAGE ON THE SHORE, returning sail boats.

270. MOUNTAIN INN, Cherry season, with steep covered path.

271. MOUNTAIN SIDE AND WATERFALL. Inn with steep path beyond.

272. VISITORS ADMIRING CHERRY BLOSSOMS, from the long bridge in the foreground.

273. MOUNTAIN VIEW, looking over the tops of green hills to the distant ocean.

274. CLIFF AND WATERFALL, the fog rising in the forest.

275. WISTARIA FESTIVAL; the bower hung with orange lanterns near the drum bridge; three figures in the foreground.
Scarce print of the series.

276. DRUM BRIDGE, with masked man and others crossing.

277. MAID LEADING A HORSE; she has stopped by a stream to speak to a child.

278. BRIDGE PRINT, with pagoda of a temple seen above the distant trees.

279. PROCESSIONS GATHERING TO CROSS THE RIVER. Distant forest.

280. THE FERRYMAN. A print noted for the landscape with sail boats seen beyond the great hairy arms and leg of the Ferryman.

281. RAINBOW AND CARTWHEEL. Another famous print, and one of the very few showing a rainbow.

282. ATTENDANT MOUNTING THE STEPS TO THE TEMPLE.

283. FESTIVAL BOAT. A river scene with the gay pennants of the Festival boat to the left.

284. BRIDGE PRINT. Noted for the river and village seen from the large bridge extending across the print.

285. FESTIVAL BOAT WITH LAVENDER SAIL, Passing near a hill.

286. AUTUMN LANDSCAPE. A print in soft yellows, blue and white; the orange of the maples and green of pines on the hills in the foreground.

287. MT. FUJI SEEN FROM A ROCKY SHRINE, at whose base waves are dashing.

288. MT. FUJI SEEN FROM A GREEN PROMONTORY, one of best of the "blue-green prints" of the upright series.

289. MT. FUJI, blue with snowy top seen under pendant willow branches over a long bridge; to the left ladies enter a boat.

290. MT. FUJI SEEN FROM THE FLAT BRIDGE starting from willow trees.

291. LADY ADMIRING FUJI from the ferry, as she is borne across on the shoulders of coolies.

292. TWO LADIES IN VIOLET, arriving to admire white cherries, the blossoms printed in gauffrage.

293. STREET MUSICIANS PLAYING NEAR THE BARRIER, the latter of deep blue with white characters.

294. MT. FUJI SEEN BETWEEN THE BRANCHES OF A PLUM TREE; a smaller tree also in blossom near. Scarce.

295. MT. FUJI SEEN FROM RICE FIELDS, where loaded barges are ready to sail.

296. MT. FUJI SEEN FROM A COVERED BRIDGE IN THE FOREGROUND.

297. MT. FUJI ADMIRED BY TRAVELLERS FROM A CLIFF PATH. One of the best of the "green-blue prints."

298. HORSES FEEDING, in a marshy field where clusters of red blossoms grow, Fuji seen between two lonely pines.

299. THE SAME PRINT, with margins.

300. MT. FUJI SEEN FROM CLIFFS WITH PINE TREES.

301. MOUNTED TRAVELLER ADMIRES MT. FUJI, seen beyond the trunk of a large Cryptomeria tree in the middle foreground.

302. MT. FUJI SEEN FROM A TEA HOUSE ON THE SHORE. Women on the balcony; Fuji's white top rising from grey mist.

KUNIKAZU.

303. RAIN IN SPRING ON THE RIVER. Canal Road Two half blocks.

KUNIMORI.

304. COOLIES AT THE HARBOR; Cherry blossom festival at the Temple. Two small prints on one sheet.

305. MOONLIGHT LANDSCAPE, and another. Two small prints mounted on one sheet.

SADANOBU.

306. LANDSCAPE WITH STEEP MOUNTAIN. Road to the shore. Two half blocks mounted on one sheet.

307. AUTUMN LANDSCAPE, path through a village. Two half blocks mounted on one sheet.

308. RIVER FLOWING BETWEEN HILLS, village landscape. Two half blocks mounted on one sheet.

309. TORII AND STONE LANTERNS, at the temple entrance. Temple by night. Two half blocks mounted on one sheet.

310. SHOPPING STREET, village in the mountains, two half blocks mounted on one sheet.

TOYOHARU.

311. FISHERMEN ON THE SHORE, rising fog. Half block in delicate colors.

312. RIVER BRIDGE, people crossing. Half block.

313. VILLAGE SCENE, with pink and yellow fog.

314. TEA HOUSE ON THE SHORE. Half block.

315. ROAD THROUGH THE LAKE, Half block.

316. RAIN PRINT, delicate colors of yellow and pink (in the fog).

YOSHITAKI.

317. BRIDGE PRINT. Over water of a good blue.

YOSHIYUKI.

318. LANDSCAPE WITH A PAGODA AND TEMPLE.

319. APPROACH TO A TEMPLE.

UNSIGNED.

320. TRAVELLERS ON A MOUNTAIN PATH: SHRINE ON A CLIFF. (2)

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